was painter, musician, and philosopher as well; and besides the work on architecture mentioned as no. 7 in the preceding note, he wrote on painting and sculpture. Someone has called him a forerunner of Leonardo.

NOTE 6. PAGE 3.

Marcus Vitruvius Pollio was a Roman architect and engineer of the time of Augustus. His *De Architectura*, dedicated to that Emperor, includes in its scope a discussion of such subjects as the science of architecture, materials, styles, orders, public buildings, sites, methods of decoration, hydraulic engineering, astronomy, and engineering. For most of the historical and theoretical parts of his work he drew upon his studies of Greek authors, of whom he gives lists. His authority was final, and his prestige unimpaired during the Renaissance. A translation of his work by the late Professor Morris H. Morgan was published by the Harvard University Press in 1914.

As Vitruvius did not actually 'write in Greek,' Tory presumably means that he exposed himself to ridicule by interlarding his work with Greek words relating to his profession, and with such phrases as these: *proslambanomenos, hypate hypaton, hypate meson, mese, nete synhemmenon, paramese nete diezengmenon, nete hyperbolaeon.*

NOTE 7. PAGE 7.

Lucian, a Greek satirist and wit of the second century. The main events of his life and particulars concerning his numerous works can be found in many books of reference. The Greek title of the work quoted by Tory is Προλακιὰ ὁ Ἡρακλῆς. Lucian's word for the personage who unriddled to him the riddle of the painting is Κέλτος, translated by Erasmus, in Latin, 'Gallus,' and by Tory, 'Français.'

NOTE 8. PAGE 8.

Guillaume Budé (Budæus), 1467–1540, a French scholar and friend of Erasmus. His work on ancient coins, *De Asse*, is well known and is mentioned later by Tory. The abbreviated clause from the Pandects stands for *Ex lege prima, de servo corrupto.* It is found in the Corpus Civilis, book xi, 3, a passage taken from the twenty-third book of the Commentaries of Ulpian on the Edicts (*Ad Edictum*). Tory's text, then, should be changed thus: there should be no period after *Ex*, and the comma after *ser* should be changed to a period. The section mark (§) indicates that the words are taken from a passage beginning, *Quod ait prætor.*

NOTE 9. PAGE 9.

Pierre de Sainct Cloct. Perhaps the reference is to Pierre de Saint-Cloud (formerly spelled Saint-Clost), a twelfth-century troubadour, who wrote part of the *Roman de Renard*. He is mentioned in *Alexandre*, written about 1180. There was one 'Petrus de Sancto Clodovaldo,' who escaped burning for heresy in 1209 by turning priest. *The Book of the Game of Chess* may have been Jehan de Vignay's French translation of Jacobus de Cessolis's *Libellus de Ludo Scacchorum*, printed by Martin Huss at Toulouse in 1476. (Caxton's English translation of de Vignay was printed by him at Bruges in 1476 [copies in Lenox, Morgan and Huntington libraries] and again at Westminster about 1483.) Or it may possibly have been Cessolis's original Latin text, or an Italian version, *Giuco degli Scacchi*, printed by Miscomini at Florence in 1493.

NOTE 10. PAGE 9.

Jehan Lemaire (1473–1524) was a Belgian poet and historian, attached to the court of Margaret of Austria as her librarian. His most original poems, *Epistres de l'amand*

verd, were addressed to her. His chief prose work, *Illustrations des Gaules et singularitez de Troyes* connects the royal house of Burgundy with Hector, son of Priam. It has been said of him that in his love for antiquity, his sense of rhythm, and the peculiarities of his vocabulary, he anticipated the *Pléiade*—Ronsard, du Bellay, Dorat, etc.

Chrestien de Troyes, the most celebrated of the French mediæval poets, flourished from 1150 to 1182. His *Erec et Enide*, *Cliget*, *Chevalier de la Charrette* (based on an earlier *Lancelot*), *Chevalier de Lyon*, *Le Conte del Graal*, or *Percevale*, all deal with the Arthurian legend and are the first Arthurian romances extant. There have been translations of one or more of his works into Old Norse, German, English, and Welsh. At the present writing (autumn of 1927) an interesting discussion is being carried on in *Speculum* (the quarterly publication of the Mediæval Academy of America) concerning the credit rightly due to Chrestien for the *invention* of the Arthurian legend.

Hugon (Huon, Hugues) de Méry (Méri) was a thirteenth-century poet, whose *Tournoiement de Lantechrist*, in 3000 verses, appeared about 1234.

Raoul (de Houdenc), another poet of the same century, wrote several other romances besides the *Romanz des eles de la proëce*, which is referred to by de Méry. This last and the *Songe d'Enfer* are said to have been forerunners of the *Roman de la Rose*.

Paysant (Paien) de Mesieres (Maisieres) wrote *La demoisele a le mule*, or *Le mule sans frein*, about 1100.

Of René Massé, Chronicler to the King, to whom Tory here applies Propertius's words concerning Virgil, M. Bernard says that he is entirely forgotten in our day. He has, however, a notice in the *Biographie Universelle*.

NOTE 11. PAGE 10.

Arnoul and Simon Graban (Greban) wrote mystery plays; in 1450 Arnoul wrote *Passion*, in 34,600 verses; and with Simon, his brother, a dramatization of the story of the apostles in 62,000 verses.

Pierre de Nesson, an early fifteenth-century poet, was on the staff of Jean I, duc de Bourbon, who was captured at Agincourt in 1415. Among his works are *Lay de Guerre*, *Paraphrase de Job*, and *Hommage a Notre Dame*.

Alain Chartier, 1390(1392)–1430(1433), has been called the literary dictator of the early fifteenth century. He wrote *La Belle Dame sans merci*, *Livre des Quatre Dames*, and *Quadriloque invectif*, in which he describes himself as 'humble secretaire du Roy nostre sire et de mon tres redoubte seigneur monseigneur le regent du royaulme de France, dauphin de Viennois.'

George Chastelain, 1404–1474, came of a crusading family and fought under Philippe, duc de Bourgogne. He wrote *Chronique de Chastellain* (a history of his times); also *ballades*.

La Lunette des Princes, a political and allegorical poem wherein Reason supplies miraculous spectacles with which to see things at their true worth, was written by one Meschinst (1420–1491), a steward of Anne de Bretagne.

Cretin (Guillaume Dubois, *surnommé Guillaume*), 'Chantre de la Sainte Chapelle et Chroniqueur du roi,' died about 1525. He was a poet of some renown in his day, and several volumes of his verses have been published. His five volumes of Chronicles are in manuscript in the *Bibliothèque Nationale*.

NOTE 12. PAGE 11. *Translation of the rondeau.*

That thou the best and surest way mayst follow, I counsel thee to learn to love thy God; to be loyal with lips and heart and hand; boast not; of mockery be sparing; talk less; more thou shouldst not learn or undertake. Except thy chosen subjects, trouble

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